



Winter 2013-14

The Palace

The Magazine of Tryon Palace

THE FOUR SEASONS

Finding Balance and
Order in a Volatile World

HEART
OF THE
HOME

Kitchen Heals
More than Hunger

BACK
TO OUR
ROOTS

300 Years of
Colonial Gardening

A
LOOK
AHEAD

Upcoming Events
& Exhibits



Preserving North Carolina's Heart and Identity

History is one of the few constants we can count upon. Politicians come and go, fortunes rise and fall, but, through it all, our shared heritage and unique stories still remain.

For more than 54 years, Tryon Palace has been a keeper of North Carolina's heritage, a champion for its preservation, and an advocate for educating the public. In the 1950s, the generosity of one donor, coupled with the determination of many more, established a partnership with the State of North Carolina to support our mission. Recently at times, that partnership has been strained; fortunately, it endures—as it should.

From the beginning, Tryon Palace was forged as a public trust, a commitment from the State to all its citizens to protect their history. It is a trust we take very seriously. We are careful stewards of historical buildings and artifacts that belong to every North Carolinian. But Tryon Palace is more than beautiful objects and bricks and mortar. Much of what North Carolina is today, began right here. This special place was witness and participant to the growth of a colony and the birth of an independent state. While the tangible reminders of our heritage have a monetary value, their true value can never be measured in dollars and cents: a state's historical and cultural resources are its heart and its identity.

History is written not only by the great and mighty, but by all of us—those who have come before and those who are here today. Every day, each one of us is making the history that future generations will study and try to understand.

Each generation of North Carolinians deserves the right to know their heritage—and each generation has a duty to preserve that heritage for those who follow. This lies at the core of our mission at Tryon Palace. Through our buildings, objects and programs, we take on the challenge of passing on to a new generation our state's history and, along with it, an understanding of the patriotic values that history represents.

Exposure to history comes in many ways, since all of us experience things in life differently. At Tryon Palace, we understand that we must continue to provide accurate, passionate, and exciting programs. We must pair these programs with the latest technology and find ways to engage old and new audiences in ways that may not be comfortable to us yet. We need to explore and think outside the box.

Of course, that is easier said than done. Over the past few years, Tryon Palace has faced unprecedented financial challenges. We are continually asked to do more, with less. When times are tough, there is a temptation to ask: "Is the challenge worth it?" My answer is an enthusiastic, "Yes!"

All of us: staff, volunteers, donors, and visitors—whatever category you fall under—are committed to do whatever is necessary to make certain that Tryon Palace is here to stay. We all understand the economic engine the Palace has been for many years and will continue to be; we understand its educational value to present and future generations; and we understand during these uncertain times that we must remain committed and focused to support its mission.

We hope you will continue to be part of Tryon Palace's legacy and share your passion and dedication with others. I do not exaggerate when I say that you are our most important ambassadors.

Each morning when the Palace gates swing open, voices of generations who built this great state are heard again. Let's make certain they are never silenced. Continue the journey with us; it is a challenge, but I promise it will be rewarding and fun!

Philippe Lafargue
Acting Director, Tryon Palace

The Palace

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About Tryon Palace

Tryon Palace, located in New Bern, N.C., is part of the Office of Archives and History, an agency of the North Carolina Department of Cultural Resources. Tryon Palace is one of North Carolina's most significant historic sites. It is the home of the Governor's Palace, North Carolina's first colonial and first state capitol, and includes historic buildings, gardens, and the North Carolina History Center, which revolutionizes the visitor experience through use of the latest interactive technology. The History Center includes galleries, a performance hall, the museum store, and a waterfront café. Tryon Palace's mission is to engage present and future generations in the history of North Carolina from early settlement in 1710, the development of statehood, and into the mid-20th century. It is dedicated to collecting, interpreting, and preserving objects, buildings, landscapes, and events that enrich understanding of the making of our state and nation.

Tickets and visitor information are available at Tryon Palace, 529 S. Front St., New Bern. For directions and further information about special events, programs or group tours, employment, and more, visit our website, www.tryonpalace.org or call (800) 767-1560.

About the N.C. Department of Cultural Resources

The N.C. Department of Cultural Resources annually serves more than 19 million people through its 27 historic sites, seven history museums, two art museums, the nation's first state-supported Symphony Orchestra, the State Library, the N.C. Arts Council, and the State Archives.

The N.C. Department of Cultural Resources champions North Carolina's creative industry, which employs nearly 300,000 North Carolinians and contributes more than \$41 billion to the state's economy. To learn more, visit www.ncculture.com.

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ON THE COVER

A statue overlooks the Latham Memorial Garden following a winter storm that blanketed Tryon Palace with snow in 2010. This statue represents Spring and can be found in the Latham Garden alongside three other statues depicting Summer, Fall, and Winter. Photo by Nancy Packer.

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‘Sleepy Hollow’ Films Episodes at Tryon Palace

Tryon Palace moved into the national spotlight in the fall of 2013 when it appeared as the backdrop for several episodes of the TV show “Sleepy Hollow.” Millions of viewers tuned in for the show’s debut, and episodes featuring the Palace soon followed, marking the first time Tryon Palace has ever been featured in a major studio production.

“Sleepy Hollow,” a modern retelling of Washington Irving’s *The Legend of Sleepy Hollow*, first aired on Sept. 16, 2013 as the highest-rated drama to premiere on FOX’s fall lineup in seven years. Film production is primarily based out of Screen Gems Studios in Wilmington, N.C., but “Sleepy Hollow” producers saw promise in New Bern’s historical architecture and small-town feel. Location scouts found several areas around New Bern—including Tryon Palace—that fit the show’s needs and decided to return with hundreds of cast and crew. Filming took place on two separate occasions—once in July for three days and again in September for over a week—all around Tryon Palace, including locations at the Governor’s Palace, Stable Office, Stanly House, Dixon House, Daves House and the Hollister House.

“I think there are a lot of untapped filming resources in North Carolina and we couldn’t be happier that Tryon Palace is now being recognized as one of those resources,” said Philippe Lafargue, acting director for Tryon Palace. “New Bern is such a historic place that it’s a natural fit for a production set in colonial America. This is great exposure for Tryon Palace and New Bern, not just as a beautiful place to visit, but as a welcoming location for future film and TV productions.”

FOX has already confirmed that “Sleepy Hollow” will be renewed for a second season, but producers have not confirmed whether Tryon Palace will be used as a location for future episodes. For more behind-the-scenes photos of the filming that took place at Tryon Palace, visit our blog at www.tryonpalace.org/blog.



Carte de visite photo (left) is of a young drummer in the 24th Regiment of Massachusetts Volunteers and the sketch (right) is by Union Sergeant Fred W. Smith of Sergeant Bob of the 1st North Carolina Colored Volunteers. Tryon Palace Collection.

Tryon Palace Expands Civil War Exhibit at Academy Museum

A new exhibit will open at the Academy Museum on March 14, 2014 (the anniversary of the Battle of New Bern) with a focus on the varied experiences of individuals and groups in New Bern during the Civil War. *Face to Face: Civil War Sketches and Stories* will explore the personal and often radically different experiences of people—black, white; male, female; Union, Confederate—who were affected by New Bern's three long years of Union occupation. The exhibit will feature sketches, both written and drawn, of some of the participants in this event, as well as rare and unusual artifacts like a surgeon's amputation kit and wooden leg, and an example of a "Secesh" apron worn by a Confederate sympathizer (on loan from the New Bern Historical Society).



Marines mugging for the camera at Camp LeJeune during World War II. Tryon Palace Collection.

Artifacts Needed for WWII Exhibit Focusing on Eastern North Carolina

Tryon Palace is actively seeking artifacts that document eastern North Carolina's experience in World War II, in anticipation of the war's 75th anniversary in 2016. Our goal is to document the wide range of North Carolinians' experiences, including life on the home front, the experiences of military personnel abroad and their communications with family and friends at home, the trauma of U-boat attacks off the North Carolina coast during six nerve-racking months in 1942, and the role and impact of German POW camps in eastern North Carolina. Among the items we are seeking are uniforms and gear of World War II servicemen from eastern North Carolina; correspondence to and from servicemen and women and their families; souvenirs sent from abroad; materials from Camp LeJeune, Cherry Point, Seymour Johnson Field, Camp Davis, and Fort Bragg; items like rationing tokens that document conditions on the home front; and journals kept by servicemen or families of this region about their wartime experiences. If you have relevant items that you may be interested in donating or loaning to Tryon Palace, please contact Director of Collections, Nancy Packer, at 252-639-3535.

Expanding the Tryon Palace Collection

A Look at Some of Our Recent Acquisitions

By Nancy Packer, Tryon Palace Director of Collections

In the past year, Tryon Palace has made several important additions to its collection of artifacts, which help to enrich and deepen the stories that we can tell about the lives and history of the people of eastern North Carolina.



North Carolina Pottery

Tryon Palace was the grateful recipient of important examples of 19th- and 20th-century North Carolina pottery from former director, Kay P. Williams, before her passing in the fall of 2012. While the early towns and settlements of North Carolina's Coastal Plain fostered the development of skilled craftsmen of many types—cabinetmakers, silversmiths, blacksmiths, carpenters, and more—there was one notable exception. Few potters set up businesses in this region, where good clays were scarce and a ready supply of decorative and utilitarian ceramics imported from abroad presented stiff competition.

Instead, it was the Piedmont that became the undisputed center of North Carolina's pottery industry, beginning with the Moravians in the mid-18th century. They were followed in turn during the next century by a growing number of folk potters throughout the Piedmont who produced a variety of utilitarian wares, made increasingly of durable stoneware, with salt or alkaline (ash-based) glazes. These vernacular traditions ultimately became the rich and diverse foundation for the "Art Ware" movement of the early 20th century and the ground-breaking work of North Carolina's exceptional cadre of contemporary potters.

An avid pottery collector, Kay Williams invited the Palace to select those objects from her collection which we thought best told this story. Ranging from a 19th-century storage jar by J. D. Craven—from one of the oldest and most prominent family of potters in central North Carolina—to examples of both utilitarian and "art wares" produced by Seagrove's Jugtown Pottery in the 20th century, the collection also features fine contemporary examples of studio pottery. Featured are vases by Ben Owen III, who brings the influences of nine generations of North Carolina potters as well as the ancient pottery traditions of Asia to his work, and several forms created by Mark Hewitt, a British potter who emigrated to North Carolina in 1983, whose work is notable for both its wide-ranging global influences and the tribute it pays to the Southern traditions of salt- and alkaline-glazed pottery. Thanks to Ms. Williams' generous gift and that of Dr. James B. Congleton, III, who presented the Palace this spring with an intriguing dish made by the Seagrove Pottery, Tryon Palace can now tell the story of 150 years of the pottery legacy of the eastern Piedmont region.



School certificate (left) for "diligence" and "special exertions" awarded to William Gaston's daughter Hannah in 1823, and wax seal used by his youngest daughter Catherine, or "Kate."

Gaston Manuscripts

In early June this year, Tryon Palace was fortunate to be the recipient of an important collection of historical documents which paint an intimate portrait of Judge William J. Gaston and his descendants, including those who share lineage with Palace architect, John Hawks. Born in New Bern in 1778, Gaston is perhaps best known as a U.S. Senator and state Supreme Court judge. He also served as a lawyer in New Bern, a North Carolina senator and representative, and penned the lyrics to North Carolina's state song, "The Old North State."

Donated by a direct descendant of Judge Gaston and John Hawks, this collection sheds light on the private lives and historical legacies of William Gaston and his family. In addition to biographies of Gaston's parents and materials documenting the family's history, the bulk of the collection consists of nearly 150 letters exchanged between William Gaston and his youngest daughter, Catherine Jane. Gaston split his time between his family and law practice in New Bern and his public service in Raleigh as a legislator and judge. As a result, many of the letters were written while young "Kate" was studying at the Ladies Academy of the Visitation in Georgetown or at home in New Bern while Judge Gaston was temporarily residing in Raleigh. The letters date from 1827 to literally days before Gaston's death in January 1844.

The letters chronicle a young girl's transition into adulthood and provide a glimpse of an attentive father who conveys his values and seeks to shape his daughter's character. As a rare insight into the intimate, familial side of Gaston's life, Tryon Palace is pleased to help realize the donor's wish that this important collection be preserved and made publicly accessible.



Detail of a 1900 blueprint of an original map of New Bern in 1862, showing the locations of Union defenses and camps following the Battle of New Bern.

The Battle of New Bern

The recent acquisition of a map of New Bern under Union occupation is a timely addition to Tryon Palace's important collection of Civil War documents and artifacts during the Sesquicentennial commemoration of the war. A blueprint copy from 1900 of an original map drawn by an unidentified member of the 8th Regiment of the Massachusetts Volunteer Militia in 1862, the map depicts an aerial perspective of New Bern, from the Trent to the Neuse Rivers, as well as Forts Trent, Totten, and Rowan. In addition, the unknown cartographer hinted at New Bern's strategic importance by including a view of the railroad running south to Morehead City and west to Kinston, two blockhouses on the south shore of the Trent River, and gun boats guarding the entrances to the Trent and Neuse. While he depicted the location of several Massachusetts regiments, he also noted that "There are a great many regiments beside those I have marked," helping to convey a sense of the vast Union presence in the small Southern town during the long course of the war.

Continued on Page 29



A ‘Pane’staking Process

By Amanda Dagnino

For visitors, Tryon Palace may seem like a busy place with its gardeners, ticket sellers, volunteers, and interpreters in historical clothing. But some of the busiest people at Tryon Palace are those working behind the scenes, such as our Building Trades staff.

“We’re pulled in a variety of directions,” shared Building Trades staff member Johnny Mattox. “But that’s one of the things that keeps it interesting. I enjoy my job, and I enjoy my work, mainly because it is something different every day. There are 100,000 different things that can happen. There is never a dull moment.”

Safety for visiting guests is always the most important concern of the maintenance crew. They’re constantly on the move, making sure everything at the Palace is in tip-top shape. Whether dealing with old bricks, trees with dead limbs, uneven sidewalks, or flaking paint, day-to-day operations keep the staff on their toes.

However, in between routine maintenance, the team takes on projects of a larger scale. This fall and winter the staff has been involved in a variety of projects, from replacing the gazebo spire in the Stanly House gardens to repairing the water-damaged columns in the Palace colonnades. But the most time-intensive project currently underway is the repair of windows that were installed during the 1959 reconstruction of Tryon Palace.

“Time and the elements have taken a heavy toll on those windows,” Mattox said. “Many are requiring both new panes and repairs to the wooden sashes.”

“Mother Nature can be one of our biggest challenges,” he added. “And keep in mind that we have not only the Palace, but the Kitchen Office, Stable Office, and several historical homes that we are responsible for as part of our site.”

Slowly but surely, Tryon Palace craftsmen are turning back the hands of time by restoring the windows to their original state—one pane at a time.

“It’s a slow process,” said Mattox. “We only remove three or so at a time, depending on our scheduling. And it’s a project that you really want to take slowly. We want to be able to salvage as much of the original window as we can, so it’s a slow, careful process.”

The team first modeled a handful of Plexiglas replacement windows in a similar style to the permanent windows in order to protect the Palace and its contents. But once the first windows were removed, the staff also had to develop a way to remove the glass safely from each window so the necessary repairs could be made.

Peter Sandbeck, Cultural Resources Coordinator for Orange County, N.C., and Tryon Palace’s former Curator of Architecture, explained the process.

“To remove the old paint and glazing so that they can make the wood repairs, the Building Trades staff is utilizing the latest technique in window restoration—a steam box,” said Sandbeck. “They place the old sash with all the old paint and glazing compound in the steam box, and turn on a steady supply of steam into the box, which softens the paint and putty within an hour, thus allowing them to remove the



“Time and the elements have taken a heavy toll on those windows. Many are requiring both new panes and repairs to the wooden sashes.”
— Johnny Mattox, Tryon Palace Building Trades Staff Member

old putty and paint and get each sash ready for repairs quickly and without having to use dangerous chemical paint removers or heat guns. They then repair any deteriorated wood components with new pieces that they are able to make and mill to match in the woodworking shop. Once the windows are fully repaired, they apply a coat of oil-based primer to seal the wood. They then install the old glass and any additional new reproduction glass, and apply the glazing putty with care and artistry to finish the window.”

Before taking on the project, the staff ordered large sheets of reproduction hand-made glass from Bendheim, Inc., in New York—a firm that sells specialty glass products to the restoration trades—to replace the broken and cracked panes. According to Sandbeck, the glass was cut by Register’s Glass in New Bern, the same glass company that did all of the glazing of the windows when the Palace was originally rebuilt in the 1950s.

The wood frames that the panes fit into are also being rebuilt as needed. But thanks to Sandbeck’s foresight, that job is a little bit easier.

“When Peter was here, he ordered router bits that duplicate the styles of the window sashes,” shared Mattox. “So we can duplicate the design exactly. It takes a while to do one sash, by the time you get it down here and we steam up and move on to the repairs. The results, though, are exactly what we wanted to achieve.”

The glazing putty must air dry for about two weeks before an oil-based primer can be applied to protect it. Two coats of exterior paint follow, with care being taken to match the color exactly. Before the

window is reinstalled, the wood window frames and sills are also repaired.

“In order to properly paint all of the exterior trim and window frames of the Palace, they have to rent an articulated boom lift to carry the workers up to the second floor windows and the cornices,” explained Sandbeck. “Some areas of the building are impossible to reach without such a lift because of the layout of the gardens and brick walls immediately around the building. Such a lift can reach high over such obstacles and provide workers with a safe, stable working platform.”

The six windows on the second floor of the south side of the building, which bear the brunt of adverse weather, were in the worst condition—so that’s where the project began. But Mattox noted that the Kitchen Office windows were in bad shape as well, so they were the next to be completed.

“We’ve jumped around a little, we haven’t really gone in a straight line or done one side of the building at a time,” Mattox said. “We’ve tried to focus on the worst windows first to avoid any additional damage.”

So far, about 20 have been repaired.

“We’re taking our time and we’re ensuring that the project is done correctly,” said Mattox.

The window repair is part of a larger project to repair and repaint the entire exterior of the Palace and was paid for through a grant from the Norma and William Cannon Charitable Trust and the Thomas B. and Robertha K. Coleman Foundation.

The Untold Stories of New Bern's African American Artisans

How Crafting Lives Pulled Three Centuries of History from the Shadows

By Patrick Holmes

George A. Rue liked to sing, and people enjoyed hearing him sing. He especially enjoyed the hymn “Sound the loud timbrel o’er Egypt’s dark sea.”

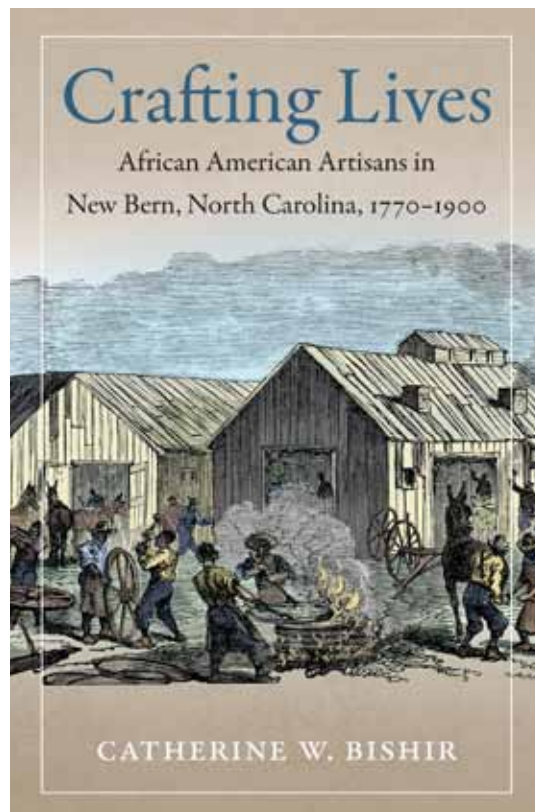
A free-born African American surrounded by slavery, Rue was literate, ambitious, and worked as a “house joiner,” or carpenter, in New Bern during the 1830s and 1840s. His father was a slave and his mother was freed from slavery as a young girl. Rue had brothers and sisters, a wife and family, and owned property in New Bern. He led a full life and died in late 1866, still in his 40s, probably from complications of yellow fever.

In the words of author and architectural historian Catherine W. Bishir, knowing these particulars about the Rev. George A. Rue pinpoints his “place in human life.”

In her new book *Crafting Lives: African American Artisans in New Bern, North Carolina, 1770-1900* (published by UNC Press in November 2013), Bishir brings a unique group of people—the free and enslaved carpenters, bricklayers, shoemakers, tailors and other African American artisans vital to the Southern urban economy for many decades surrounding the Civil War—out of history’s shadows. Delving into the details of the lives of individuals like Rue, Bishir illustrates the will and confidence it took to succeed in an environment that was often hostile and always challenging.

“What I tried to do in this book was not make it about black artisans in general but to try to let the real people come through,” says Bishir.

The book—the seventh written or co-authored by Bishir, who is curator of Architectural Records Special Collections at N.C. State University Libraries—took more than seven years to research and write. It grew out of two areas of interest she’d previously explored in other writings, but wanted to delve into further: African American artisans and the life of a single Southern community. “I was thinking that would be a good combination; those are things I’m still interested in,” said Bishir.



She settled on New Bern after conversations with the late Kay Williams, then director of Tryon Palace, encouraged her to follow her instincts—her feeling that New Bern is “one of the five-star towns in North Carolina historically.” A substantial grant awarded to Tryon Palace by the Wells Fargo Foundation (formerly Wachovia Foundation) for research into African American history supported the project.

Dr. David Dennard is director of African and African American Studies at East Carolina University in Greenville and chair of the African American Advisory Committee at Tryon Palace. Dennard notes that “Ms. Bishir’s book is important because it expands both the historical narrative on New Bern in particular and North Carolina generally. More precisely, *Crafting Lives* is a riveting story that lifts the veil on a group of African Americans in one North Carolina community that heretofore remained largely invisible.

“The book is part of a larger project and mission undertaken by Tryon Palace to share with visitors and residents the full

story—one history—of New Bern and Craven County,” Dennard said.

New Bern, it turned out, was a place of relative opportunity for African American artisans, where a less oppressive atmosphere created a city whose total population included the highest proportion of free people of color in the state. In a more specific way, it also turned out to be a place of opportunity for Bishir’s research.

“I didn’t think I was going to be able to find out very much information about African American artisans in New Bern,” said Bishir. “I found out much more than I thought I would. The challenge became how to make all that information into a narrative.”

It helped that the history of New Bern, North Carolina’s colonial capital and the site of myriad historical “firsts,” had already been well documented; that resources there included the local history and genealogy collection in the Kellenberger Room of the New Bern-Craven County Public Library; and that a large and active African American community played a major part in the city’s story.

Bishir unearthed primary documents—deeds, wills, estate papers, and runaway slave notices in newspapers, for example—and searched the Internet for records that, in a happy coincidence, began showing up in increasing quantity during her years of research. The genealogy site Ancestry.com proved particularly valuable, she said, as a starting point for a technique she described as “random Googling.”

“I pursued as many facts about people as I could,” she said. “I just followed their lead. I didn’t have any major thesis in mind.”

What emerged was a detailed picture of life in the South for a particular group of skilled and resourceful African Americans over more than a century and on multiple levels. About two-thirds of the book takes a high-level view: the “pattern of life” for African American artisans in the urban South; the apprentice system that produced artisans, both enslaved and free; and how the elevated social status of artisans led to their roles as leaders of the African American community and, in many cases after the Civil War, as political activists.

The remainder of the book explores those themes in a personal way, in biographies of more than 30 artisans that also tell the story of the place where they lived and worked. Bishir doesn’t feel the two can be separated.

“New Bern was an extraordinarily favorable place for African American artisans for a long time, compared to other places,” she said. “The town leaders seemed to have been more lenient and less oppressive toward black people and toward slaves becoming free and free people of color having some independence.”

But there were still limits. “Racial prejudice and oppression existed, no matter what,” Bishir said.

Free or enslaved, the African Americans that populate *Crafting Lives* displayed—perhaps due to a confidence born of their skills—a dogged persistence and willingness to take risks. For the artisans of *Crafting Lives*, the chains of enslavement did not constrain “this vision of themselves,” as Bishir put it.

Or as Rev. Rue enjoyed singing:

*Sound the loud timbrel o'er Egypt's dark sea!
Jehovah has trimph'd – His people are free!*

To purchase your copy of *Crafting Lives: African American Artisans in New Bern, North Carolina, 1770-1900* (published by UNCPress), visit the Tryon Palace Museum Store. Located inside the North Carolina History Center at 529 South Front St., New Bern, NC, the Museum Store has a vast selection of books relating to New Bern’s history, as well as souvenirs, plants, North Carolina pottery, and more.



“The Freedmen’s Blacksmith and Wheelwright Shop,” 1862. Drawing by Vincent Colyer from Vincent Colyer, “Brief Report of the Services Rendered by the Freed People to the United States Army, in North Carolina (New York: Vincent Colyer, 1864).” This is the wagon- and carriagemaking shop of Luke Mason, which included blacksmithing and wheelwrighting operations. Colyer noted that the workshop was on Hancock Street. Image courtesy of the State Archives of North Carolina, Raleigh, and used in *Crafting Lives: African American Artisans in New Bern, North Carolina, 1770-1900* by Catherine W. Bishir. Copyright © 2013 by the University of North Carolina Press. Used by permission of the publisher. www.uncpress.unc.edu.

Meet the Artisans

The stories of success that shine through the book’s biographies have to be read as stories of success won through struggle. Here’s a few of the people you’ll meet.

Temperance Green was a free-born African American from the Fayetteville area who married John Rice Green, a New Bern tailor who had been born in slavery but was later freed. They lived on Johnson Street and the wife helped the husband in his work. He developed health problems, financial troubles ensued, and he died in 1850 “considerably in debt.” Because Temperance had learned tailoring and dressmaking—and was determined not to remarry—she supported her family with her skills. Eventually, she moved the family to Cleveland, Ohio, where she continued to make a living as a seamstress. Said Bishir, “Women of that level of skill were able to support themselves even though they didn’t make very much money.”

Edward Havens and his family were slaves in the Washington, N.C., area before the Civil War and moved to New Bern in the 1860s. He was a shoemaker with a successful shop on South Front Street, where both black and white artisans had workplaces, and his 1880s home on Pollock Street was also among black and white neighbors. “Like so many of the postwar artisans, he belonged to a lot of different voluntary organizations to promote education and to promote all kinds of things,” said Bishir. “Most of the postwar black artisans really focused on education as the way forward and put so much effort into striving for better schools.” Havens trained two sons as shoemakers. One of them, John, lived in New Bern until his death in 1951 at age 76.

Tom Whitfield, a slave and a house painter in New Bern, ran away from his owners four times between 1821—when he was about 35 year old—and 1831, when he finally escaped for good. Whitfield’s name turned up repeatedly in the runaway slave notices Ms. Bishir read. “It was mentioned he was well known in New Bern as a housepainter,” said Bishir. “So even though he was known as likely to run away he must have been such a good housepainter that people hired him anyway.”



The Heart of the Home

Tryon Palace Kitchen Office Heals More than Hunger

By Amanda Dagnino

Much like their counterparts in today's modern homes, colonial kitchens were a hub of activity. And the Kitchen Office at Tryon Palace was certainly no exception. It was here that menus were planned for the governor's home, from formal parties and balls to the everyday meals of family and staff. The fireplace in the Hearth Room may have housed one large fire or several small fires to supply heat for cast iron pots in various shapes and sizes, filling the air with a mouthwatering variety of aromas. The cook would prepare the family's bread for the day in the beehive oven next to the hearth—a feature found primarily in wealthier colonial households.

Many people don't realize that cooking also took place on the Kitchen Office floor. The floors of indoor kitchens were often designed using pavers, so that coals could be scooped out of the fireplace onto the floor to serve as "burners" for additional cooking space.

"The kitchen is going to be bustling, people in and out, house servants running back and forth, the cook and their staff—it was definitely one of the busiest places in the house," explained Tryon Palace Living History Program Coordinator Matt Arthur.

But it wasn't just meal preparation that kept the kitchen the true heart of the colonial home. As Arthur noted, Tryon Palace has an extensive kitchen garden, and many varieties of vegetables and herbs for culinary purposes can be found among its rows. In addition, medicinal herbs, the first line of defense against everyday ailments, can also be found in the garden. And it was typically in the kitchen where these items were prepared for use.

"In the 18th century, kitchens cover a whole wide range of things; it's not just the site where your food is coming from," said Arthur. "The kitchen is where you're going to go when you first get the sniffles—the first round of medicine is there."

The second stop would be the apothecary in town and the third, shared Arthur, might be a visit to a doctor or surgeon. While medical schools existed, there were no regulations for practicing medicine in 1770 and no requirement that doctors actually attend school. Anyone with an inclination could hang up a sign and begin receiving patients. It made a visit to the doctor's office quite risky at times and

forced many early residents to be dependent on the kitchen garden and the medicines that could be crafted from its contents.

"Cookbooks or servants' books contained not only the recipes used to cook the meals, but they contained medicinal recipes, notes on distilling, and a variety of other things," said Arthur. "If you needed a flea bomb in the 18th century, it would be made in the kitchen. Not exclusively, not in all homes, but the kitchen is definitely one of the places where these things would have been prepared."

It's also the place where skin salves and balms for chapped lips would have been prepared for the ladies of the house, said Arthur.

"In the 18th-century colonies, women aren't wearing a whole lot of makeup—in fact they wore so few cosmetics that visitors would often comment on how unmade up the women of the colonies were," Arthur continued. "We do know from some of the books left that women did have simple recipes for ointments, however."

A simple lotion used for treating dry skin or lips was made with one part white beeswax and one part fat, usually tallow, lard, or olive oil. Rose water was sometimes added to the mixture to add a light fragrance to the cream. According to historical records, Arthur said the staff could also boil alkanet root from the garden, which gives off a nice rose color when used in hot fats and oils, to create the first tinted lip gloss for the ladies of the colonies—yet another product from the busy colonial kitchen.

No matter what your job in the Palace was, visits to the kitchen were part of the daily routine for one reason or another—making the kitchen one of the busiest parts of the governor's palace and a vital thread in keeping the colonists well-fed, healthy, and well-groomed.

Make Your Own 18th-Century Lip Balm

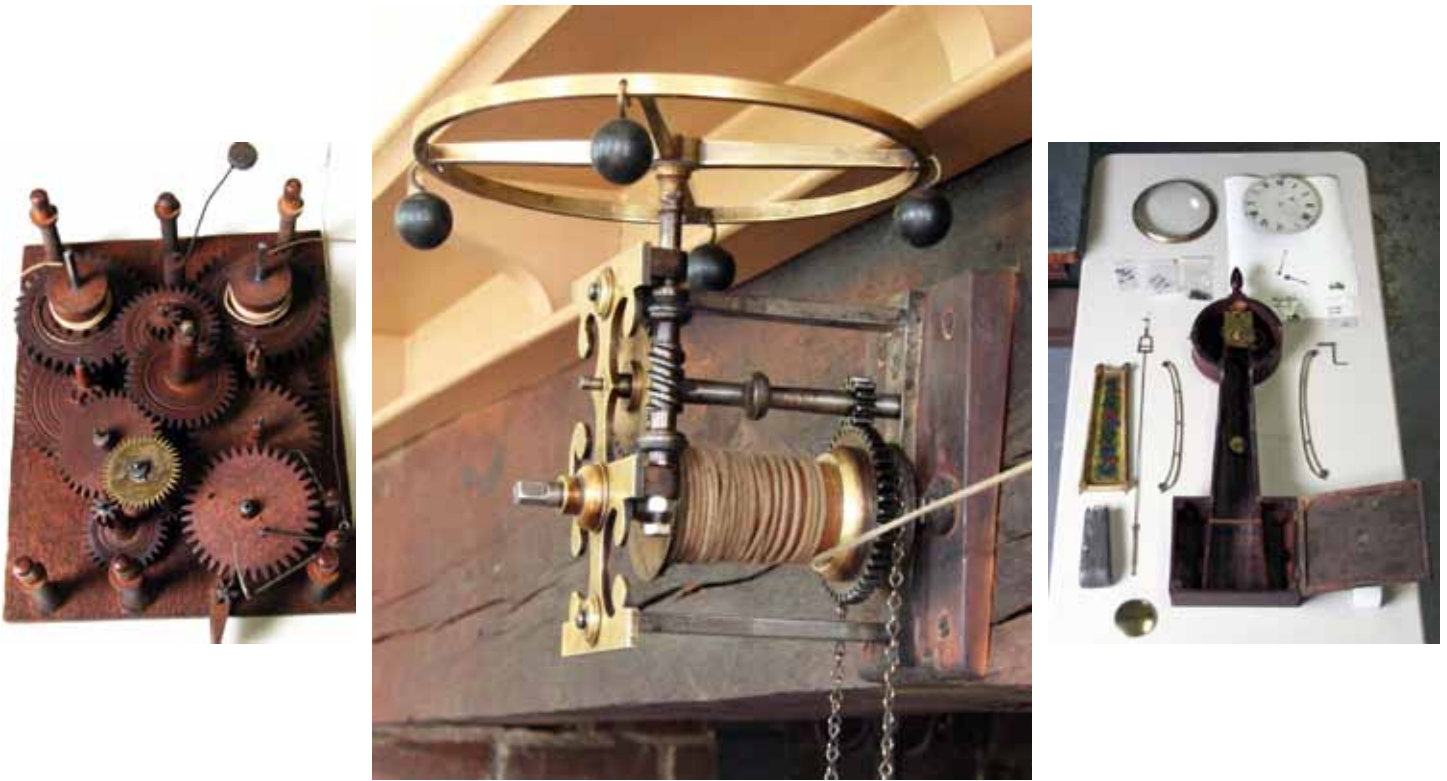
1 part beeswax • 1 part tallow, lard, or olive oil

Servants would add a touch of rose water to give the balm a pleasant scent. Any essential oil could be used today. In the 18th century, alkanet root was often used to add a rose hue to the balm.



Saving Time in the Tryon Palace Conservation Lab

The Tryon Palace Collection is larger than you may realize. With objects and artifacts located throughout the site, from the Governor's Palace, historic homes, and buildings, to the Regional History Museum and off-exhibit items, there's always at least one project that requires the expertise of Tryon Palace Conservation Specialist Richard Baker. That was especially true this past year when he and several conservation volunteers underwent a very time-consuming project involving the collection's antique clocks.



From left to right: detail of the wooden gears inside the Terry clock; reproduction clock jack in the Kitchen Office; banjo-style wall clock, probably made by Simon Willard, Jr. of Boston, c. 1830-50. Opposite page: "pillar-and-scroll" shelf clock made by Eli Terry & Sons of Plymouth, Connecticut, c. 1820. Tryon Palace Collection.

First and most interesting of the projects was an early 19th-century Eli Terry shelf clock. It was removed from the Dixon House to the Conservation Lab because it was suffering from serious structural problems that threatened its stability. When volunteers in the lab repaired the frame they found other surprises inside the case. The original maker's label and operating instructions were located on the inside of the back of the case behind the weights and pendulum. Because this paper material was in serious danger of decaying further, Mylar covers were installed to protect the paper surfaces from further loss.

Baker decided to go beyond the clock face to see what lay below and discovered the clock's original wooden gears and works. The gears and pieces were in amazingly good condition—considering their age—with few or no replaced teeth. In order to reassemble the clock, Baker ran it to be sure it was functioning and to help move the weights and gears into place. The clock does work, but the current weights are not strong enough for the mechanism. Metal washers were found on the weights to help pull them down. However, as a museum piece, the best preservation practice for this clock is to not keep it in working condition in order to protect its frame and parts from repeated wear and tear.

You can see this clock on exhibit on the second floor of the Dixon House.

Another timepiece treated as part of this project was the Simon Willard "banjo" style clock from the second quarter of the 19th century. This clock was also on display in the Dixon House but when it was taken down from the wall, conservators found that it was in more fragile condition than realized, requiring immediate conservation work. The Willard clock is currently disassembled as it undergoes

the process of brass cleaning, repairing structural components, and preserving original paint surfaces.

Finally, one unique project involves an object that is not usually thought of as being a timepiece: the kitchen clock jack. Found in the hearth room of the Kitchen Office, our brass clock jack is a reproduction based on the design of similar 18th-century pieces (including an original on display in the Regional History Museum). Though it does not keep time in the traditional sense, the clock jack uses "clock" technology to help prepare food: it is wound up, which pulls a weight up through a pulley, and then it is released. As the clock jack "ticks," or runs through its cycle as the weight slowly falls, a chain running from the gears of the clock turns a spit in the fireplace for roasting meat.

When kitchen staff reported problems with the clock jack stopping or not catching when wound up, conservators removed it from the Kitchen Office and took it back to the lab for further investigation. Taking the clock apart, volunteer Roger Noyes discovered that the two catches within the inner cylinder were becoming frozen in place. This was due to a past use of grease, and the catches not catching on the teeth of the gears they were meant to hold as the weight was being wound up or released. These catches were cleaned and the clock jack further repaired to help it last for several more years.

For a behind-the-scenes look at how Tryon Palace preserves its rare collection of art and artifacts, join us for a Conservation Lab Tour. These tours are held at various times throughout the year (call ahead for exact dates) and provide a behind-the-scenes look at how the conservation staff repairs and preserves the Tryon Palace collection for future generations.



Celebrating the Seasons

A History of Finding Balance and Order in a Volatile World

By Nancy Packer, Tryon Palace Director of Collections

Tryon Palace's unique annual holiday celebration and decorations are inspired this year by the theme of the Four Seasons—an enormously popular subject in 18th-century Europe and America. Representations of the seasons abounded in the era's art, music, and literature, from one-of-a-kind artistic commissions to popular and inexpensive books and engravings. One of the most influential and widely circulated treatments of the theme was Scots poet James Thomson's book-length epic, *The Seasons*, first published in 1730 and reissued in dozens of editions—large and small—throughout the century.



Set of four “glass prints” (reverse-painted mezzotints on glass) of the Seasons, printed by Robert Sayer, London, c. 1760-65. Tryon Palace Collection.

Interestingly enough, Governor Tryon owned a copy, which was among the volumes burned in the 1773 fire at his home in Fort George, New York. Thomson’s own picturesque verbal sketches inspired numerous illustrations, but his was far from the only representation of the theme. In fact, allegories of the Four Seasons appeared not only in paintings, prints, and poetry, but also in garden statuary, porcelain figures, architectural carvings and plasterwork, needlework, tapestry, and—in at least one notable instance—music. Published in 1725, Vivaldi’s set of concertos of *The Four Seasons*, based on a set of sonnets which laid out visual emblems for each season, remained popular throughout the 18th century, particularly at the French court of Louis XV.

The theme of the Four Seasons, however, was far from new in the 18th century. In the 1680s, Charles LeBrun, First Painter to Louis XIV of France, executed designs for a set of eight tapestries depicting the seasons, while French artist Nicholas Poussin had completed a series of four complex allegorical treatments of the seasons in the 1660s for his patron, the Duc de Richelieu. A century earlier, one of the most intriguing representations of the theme was invented by Italian artist Giuseppe Arcimboldo for the Holy Roman Emperor Maximilian. In his set of *The Four Seasons* (as in a companion

set of *The Four Elements*), the character for each season is executed as a portrait ... composed entirely of botanical specimens of fruits, flowers, vegetables, and grains. Thus, Summer’s “ear” is an ear of corn and its nose a cucumber, while the head of Autumn, composed of root vegetables and apples, emerges from the neck of a wooden wine barrel. Arcimboldo’s unique work later inspired other artists, including sculptor Philip Haas, whose 15’ high fiberglass sculptures of the seasons based on Arcimboldo are currently on display at the New York Botanical Garden (<http://www.nybg.org/exhibitions/2013/four-seasons/index.php>).

A more conventional representation of the theme was executed nearly contemporaneously by Flemish painter Pieter Breughel the Elder, who depicted the traditional activities of the months of the year, such as haymaking and the corn harvest in summer, and hunting and ice skating in winter. Breughel’s paintings (just five of which survive) belong to the tradition of older illuminated manuscripts, like the magnificent miniature depictions of the months captured in the 15th-century masterpiece, *Les Très Riches Heures du Duc de Berry*.

In fact, depictions of the seasons had their roots in ancient Greece, where they were closely linked to the theory of the “Four Humors” or “Temperaments.” Greco-Roman medicine



was based on the theory that ill-health arose from an imbalance of the bodily fluids or “humors” of yellow bile, black bile, phlegm, and blood. Each of the humors corresponded to one of the four seasons and the four elements: black bile was associated with Autumn and Earth; phlegm with Winter and Water; blood with Spring and Air; and yellow bile with Summer and Fire. It was the physician’s job to bring the humors, and, hence, the body, back into balance. An excess of yellow bile, represented by fever, would thus be treated with cold baths, while bleeding, with lancets or scarificators, would remove excess or sluggish blood (a treatment that remained common throughout the 18th century, despite the decline of humoral theory). Perhaps it was the implied balance in the groups of four represented by the seasons, humors, and elements that made this device popular as a way to organize other broad themes. Think, for example, of the Four Continents (also known as the Four Corners of the Globe) or the Four Ages of Man, which found their way into literature and the arts. Many 17th- and 18th-century tall-case clocks depicted four phases of the moon, while a distinctly Christian

counterpart of fours came in the form of the Four Gospels of the New Testament.

Early modern representations of the Four Seasons drew freely on this richness and range of allegorical themes, creating a visual vocabulary that would have been instantly recognizable to a member of the educated elite. These depictions drew on both pagan and Christian visual and verbal imagery, ranging from Virgil’s *Georgics* from ancient Rome, to Christian themes from Genesis to death and resurrection, and medieval representations of the agricultural landscape and its transformation throughout the year.

By the 18th century, visual attributes of the Four Seasons in the arts had become relatively standardized and were often combined with allegories of the Ages of Man and Times of Day. Spring, for example, was typically represented by a young maiden, bedecked in blooms or holding a basket of flowers, or a pair of young lovers in a garden—a distant reference, perhaps, to Adam and Eve in the Garden of Eden and mankind’s innocence before the Fall. Compare these images to phrases from Vivaldi’s sonnets from his *Spring* concerto: “On the flower-strewn meadow, with leafy branches rustling overhead, the

goat-herd sleeps ... nymphs and shepherds lightly dance beneath the brilliant canopy ...” Summer most often depicted haymakers, or Ceres, the goddess of the harvest, and bearing, beneath Vivaldi’s “blazing sun’s relentless heat,” abundant sheaves of wheat—a reference not only to the agricultural cycle but to man’s life cycle, as both grain and man reached their maturity. The harvest of the grapes played a prominent role in images of Autumn, which was most often depicted by a Bacchus-like male figure bedecked in vines and fruits. While still representing the abundance of nature and productivity of the harvest, depictions of Autumn also often hinted at overindulgence, with gathering storm clouds presaging the onset of the harshest season. As Vivaldi wrote, “The cup of Bacchus flows freely, and many find their relief in slumber.” Finally, “shivering, frozen, mid the frosty snow in biting stinging winds,” Winter typically was represented by a stark and barren night scene, with an old man dressed in furs, warming himself over a brazier of hot coals.

Whether the scene was pastoral or threatening, however, the series of four recognizable images promised the viewer a kind of order and predictability—even the

harshest winter would yield to a verdant spring, and old age and death would be renewed by birth and new growth. Just as the Four Humors brought balance to the human body, these familiar renderings of the Four Seasons brought order and meaning to the unpredictability of nature. This aspect of these images may help to explain their great popularity in the 18th century—a volatile era of tremendous social change, geographic expansion, and revolutions in manufacturing, transportation, and the consumption of goods. Visual repetitions of the familiar and knowable, like the changing seasons and the cycle of life, may have provided stability in an unpredictable world.

By contrast, the engravings of English artist William Hogarth were among the most vivid representations of the instability of this world. It is probably not coincidental that he chose (and overturned) the seemingly balanced grouping of fours to depict the disorder and volatility of English society in the 18th century in his series of engravings of the *Four Times of Day*, *Four Stages of Cruelty*, and *Four Prints of an Election*. In direct defiance of the orderly and peaceful garden imagery of Spring, for example, his counterpart of *Morning* from the *Four Times of Day*, starkly contrasts wealth and poverty, and apparent Christian rectitude (of the wealthy churchgoer) with prostitutes and their clients—no Adam and Eve in the Garden, here! Similarly, *Night* depicts the chaos of the London streets, with brothels and taverns, an overturned coach, homeless people sleeping on the streets, and—the ultimate indignity—a full chamber pot being emptied onto the head of a wealthy Freemason passing below.

Yet the world that Hogarth depicts, of rapid urbanization and social volatility, also reflects the circumstances that made images like his, and those of the Four Seasons available and familiar to a far wider audience. While previously it was wealthy and often powerful patrons who commissioned and owned unique representations of the seasons like the paintings of Poussin and Arcimboldo, the manufacturing, transportation, and consumer revolutions of the 18th century permitted images of the Four Seasons to be spread far more widely—to artisans, shopkeepers, and others of the middling sort. These might be allegorically complex—like the engravings which illustrated James Thomson's epic poem—or quite simple—like the mezzotint series of four charming women which adorn the Stanly House. Whether simple or complex, together they helped to foster a sense of familiarity, order, and balance in a volatile world, allowing their owners to trust happily in nature's unceasing round of seasons.



Clockwise from opposite page: A Latham Garden statue representing Winter was sculpted from Portland Stone—a kind of limestone quarried from the Isle of Portland in Dorset, England. Historical clothing for Tryon Palace's Candlelight Masquerade, held Dec. 14 and 21, was designed to represent each of the four seasons, seen here with a detailed look at the costume representing spring. "Morning" and "Night" from Hogarth's *Four Times of Day* series of engravings, first published in 1738. Tryon Palace Collection.





Back To Our Roots

A Colorful Journey Across 300 Years of Colonial Gardening

By Patrick Holmes

When you work your flower garden this spring, remember to water it well. The roots of many of those plants stretch back to colonial America and reach across the Atlantic to the Old World.

Whether the tulips or the hyacinths or any of a host of popular herbaceous plants were in bloom, gardeners of 18th-century New Bern and their colonial neighbors would feel at home among today's flowers, though perhaps a bit awed at their fullness and robust colors. New varieties have come along in two centuries, of course—developments that have generally aided the revival of colonial gardens at Tryon Palace—but varietal forms were hardly unknown to ardent, early American gardeners like Thomas Jefferson.

“In many cases, with a lot of popular plants, the flowers that were grown in the 18th century were highly developed,” said Peter J. Hatch, who for 35 years managed the restoration and maintenance of the 2,400-acre landscape at Jefferson's Monticello and has written and lectured extensively on the history of garden plants.

“By ‘highly developed,’ I mean gardeners and even plant breeders had worked on the wild form of the plants and developed things like double flowers and striped petals to the flowers and maybe even a more compact habit to the growth of the plant,” Hatch said. “That would be the case with things like tulips and primrose and marigolds, to some extent, and hyacinths—what are traditionally called florist flowers that were grown in England for display or show, sometimes in pots.”

Some flowers favored by North Carolina gardeners—such as violets, the amaranth known as Love-Lies-Bleeding, and the johnny jump-up, which Hatch called “sort of the grandfather of the pansy”—are among “garden plants that are pretty much

unchanged,” he said. But those are more the exception than the rule.

The tulips that Jefferson admired in his garden, and first recorded in his Garden Book in 1782, were probably not the bright red, yellow, and orange flowers most admired today. “Many of the tulips he was growing tend to bloom early in the season and tend to be very short, while today we treasure the late-blooming ones that are very tall,” Hatch said.

Palace gardeners wait until the start of the fall season—just as the chrysanthemums begin to fade—before planting tulips in the Kellenberger Garden, which like the Kitchen Garden has 18th-century English antecedents, and in the Latham Garden, a French parterre-style garden popular in England in the

18th-century. Violas, pansies, and a flower the colonials called Heart’s Ease, work as a winter cover for the tulip bulbs. That planting cycle strikes a balance between historical accuracy and the challenge of growing plants in a climate quite different from that of the England of George III.

“We try to stick as close as possible to things we find in old catalogs and historical records,” said Janet Loader, a section gardener at Tryon Palace who focuses on the formal Latham Garden. “Sometimes we just have to find (varieties) that will grow well in North Carolina.”

And that satisfy the aesthetic expectations of today’s garden enthusiast.

Some flowers common in colonial times—roses, irises, and lilies, among them—“were grown in wild, or species, form before they had been improved to have a lot of the qualities we admire in garden flowers today,” Hatch said.

Chief among those qualities is the “wow factor,” according to Eva O’Steen, who did a great deal of historical research on English colonial gardens during her 17 years as a section gardener at Tryon Palace. “Some of the plants of that time period have a weedy look to them,” Ms. O’Steen said. “The challenge is getting those plants to grow well where they make a dramatic impact. People in general today want high color and high intensity.”

Colonial gardeners were no less interested in dramatic impact. In fact, the desire for something new and eye-catching fueled a brisk two-way trade in plants and seed across the Atlantic in the 18th century. “American plants were going to Europe while traditional garden plants were coming to America,” Hatch said.

Fancy tulips, hyacinths, narcissus, and daffodils heading west crossed paths with eastbound specimens of southern magnolia and tulip poplar. “Things that grew in our woods were new and really transformed the English landscape,” Hatch said, “because they were hot items.”

Rather than having to fly across the Atlantic Ocean for this unique crossover of native and English gardens, Tryon Palace’s gardening staff invites you to take a tour through more than 14 acres of gardens and landscapes. Visit our website at www.tryonpalace.org for special gardening events and native plant sales in the spring (Garden Lover’s Weekend) and fall (Mumfest), as well as extended garden hours throughout the summer.



Tryon Palace has 14 gardens across the historic site and the North Carolina History Center. They're all worth a visit but if you don't have the time to tiptoe through the tulips, here are the top five that are not to be missed!



Kellenberger Garden

Located along the Palace's eastern wall and just below the Council Chamber, the Kellenberger Garden contains many plants that were most likely planted in the original Palace gardens.



Latham Memorial Garden

Tryon Palace's most photographed and popular garden, the Latham Memorial Garden offers clipped hedge paths, statues representing the four seasons, and seasonal displays featuring tulips in the spring and chrysanthemums in the fall.



Etteinne Mitchell Garden

The Mitchell Garden features a diverse mix of plants that are native to the river edges of coastal North Carolina and vital to the area's ecosystem.



Green Garden

This small garden is tucked away on the western side of the Governor's Palace and would have been used as a private family garden.



Kitchen Garden

Located conveniently behind the Kitchen Office, this functional garden has a variety of vegetables, herbs, and fruit trees that provide ingredients for 18th-century cooking demonstrations.

Behind the Counter

Peeling Back the Layers of an Onion Pie

Collected by Matt Arthur



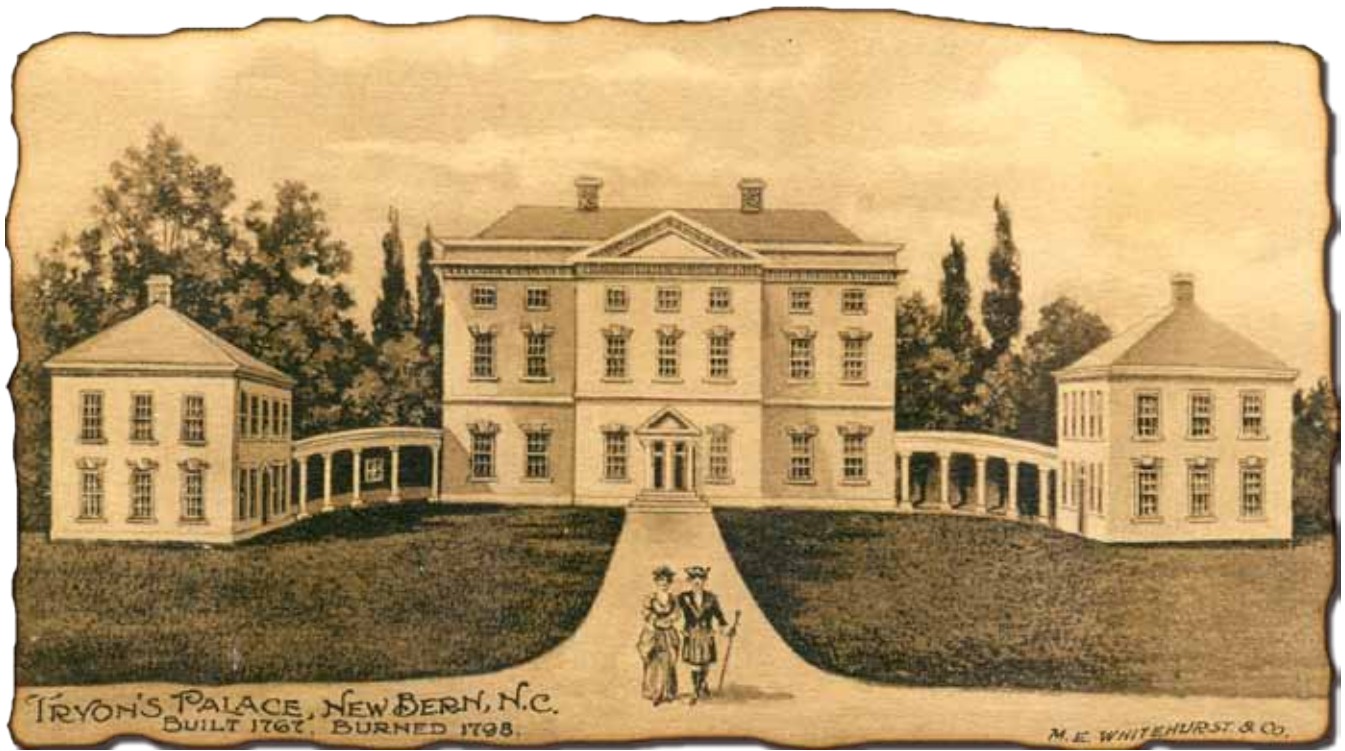
I love making Onion Pie because of the reactions you get from guests. They range from being intrigued to utter revulsion. What is important to note to everyone, though, is that while we tend to think of pies as sweet treats today, a pie in the 18th century was far more likely to be savory. Meat pies, potato pies, one pie which included a whole roasted turkey, two chickens and three rabbits, these heartier dishes were what an 18th-century person's mind would travel to first when hearing the word pie. It's one of the original one-dish meals. This pie is a wonderful, if unlikely, combination with a perfect flavor profile for fall and winter.

Original Recipe from *The Art of Cookery Made Plain and Easy* (1747) by Hannah Glasse: Wash, and pare some Potatoes, and cut them in Slices, peel some Onions, cut them in Slices, pare some Apples and slice them, make a good Crust, cover your dish, lay a quarter Pound of Butter all over, take a quarter of an Ounce of Mace beat fine, a Nutmeg grated, a Tea Spoonful of beaten Pepper, three Tea Spoonfuls of Salt, mix all together, strew some over the Butter, lay a Layer of Potatoes, a Layer of Onion, a Layer of Apple, and a Layer of Eggs, and so on, till you have filled your Pye, strewing a little of the Seasoning between each Layer and a Quarter of a Pound of Butter in Bits, and six Spoonfuls of Water. Close your Pye, and bake it in an Hour and a half: A Pound of Potatoes, a Pound of Onion, a Pound of Apples, and twelve Eggs will do.

For Our Kitchen:

- 2 pie crusts
- ½ to 1 stick Butter, sliced
- 3 eggs
- 1 ½ teaspoons of water
- 1 ½ teaspoons of nutmeg, grated
- 1 teaspoon ground mace
- 1 ½ teaspoons salt
- ½ teaspoon pepper
- 2 medium potatoes, peeled and sliced very thin
- 1 ½ - 2 onions, sliced very thin
- 2 apples, peeled, cored and sliced very thin

- 1 – Preheat oven to 375°.
- 2 – Roll out pie crusts, line pan with one, set the top crust aside. Drop about half of the butter slices in crust-lined pan.
- 3 – Beat eggs and water together, set aside.
- 4 – Mix spices together and set aside.
- 5 – Sprinkle 1/2 of the spice mixture on butter, then add layer of potato, a layer of onion, a layer of apple and a layer of egg using about half of each item.
- 6 – Repeat with a second layer, beginning with the remaining butter.
- 7 – Seal with top crust, without cutting vents.
- 8 – Bake until top crust is golden brown. When pie is done, remove from oven, cut a slit in the top and drop a chunk of butter through slit to melt through the layers.



Conjectural reconstruction of Tryon Palace from a postcard of c. 1900. Tryon Palace Collection.

Ask An Interpreter

Q: *When and how did the Palace burn down?*

A: Let's start with a little background information. In 1794, Richard Dobbs Spaight was not only North Carolina's eighth state governor, but also the first North Carolina-born state governor. That year he moved the capital from his hometown of New Bern to Raleigh. With that move, Tryon Palace lost its primary role as a government building. In 1795, rooms in the Palace building began to be rented out for different community uses, such as a Masonic Lodge meeting space and a dance school. In 1798, the cellar was used for storing a number of items, including hay. We are not entirely sure how this happened, but somehow, on the night of February 3, 1798, the hay in the cellar caught fire, which quickly spread throughout the Palace. Fortunately, the Kitchen and Stable Offices were saved due to bystanders who knocked down the colonnades that attached those two buildings to the Palace. Unfortunately, the Kitchen Office was eventually torn down, leaving the Stable Office as the only original building left standing. Using John Hawks' original architectural plans, the Palace was reconstructed in the 1950s on its original foundation, which was discovered during archaeological excavations.

Q: *Are you really cooking in the Kitchen Office?*

A: Yes! We really do cook in the 18th-century manner! In the Kitchen Office, the historical interpreters cook six days a week (Monday through Saturday) using methods and recipes that were popular during the 18th century. Each month we choose a selection of period recipes (or "receipts" as they were called) that have been carefully researched by our Living History Program Coordinator. The recipes come from numerous resources, including *The Art of Cookery* by Hannah Glasse—a book which is often available in the Tryon Palace Museum Store, and is great fun to read. Each day, our Kitchen Office cook and other interpreters arrive and prepare the hearth room for the day by building a fire and collecting all the items needed for a successful recipe. When visitors arrive in the Kitchen Office they are greeted by an interpreter and shown into the hearth room so they are able to see every step of the 18th-century cooking process. Visitors may see dough being pounded and rolled out, pie being placed into or taken out of a Dutch oven, or a chicken being put onto the rotisserie in the reflector oven. Prep work slows down in the afternoon as our finished recipe sits out for all our visitors to see and smell. But our work is never done. Then it's time to wash the dishes, cool the fire, and scrub down the table and chopping boards as we prepare for another busy day in the kitchen. Come join us and see what's on the menu today!

The above questions were answered by Jamie Mesrobian, Historical Interpreter for Tryon Palace. Do you have more questions to ask? Email them to info@tryonpalace.org and look for the answer on our blog (www.tryonpalace.org/blog).



A Tailor's Tale

How George W. Dixon Built and Lost His Dream House

By Penne Sandbeck, Tryon Palace Programs Researcher and Editor

The George W. Dixon House, one of three historic houses on tour at Tryon Palace, displays elegant early 19th-century furnishings and accoutrements, but the story of the actual family who first built this Federal style dwelling and then vanished into obscurity in the 1840s remains mysterious on many points.

George Dixon's beginnings are unknown until he appears in Craven County's 1816 court records, and his last years are shrouded in some mystery as well. However, recent research has shed light on Dixon's early professional years, as well as later years when he and his family left New Bern in search of a new life. Throughout what we know of George Dixon's life, the handsome house he built stands as the measure of both his early success—and his financial ruin.

As a former penniless apprentice at the start of what appeared to be a promising career in antebellum New Bern, George Washington Dixon (1802-1863) embodied the early national spirit, where enterprising individuals, through hard work and smarts, could ascend from poverty to prosperity.

Given the speed of his financial ascendancy in the mid-1820s, there was no reason for him to think he could not climb further still. Less than ten years before, in 1816, George Dixon had been a 14 year-old orphan, apprenticed to New Bern merchant John L. Durand to learn the art of tailoring. Their contract specified Durand would house, clothe, and feed young Dixon, and that Dixon would serve "his said Master faithfully" and "live after the manner of an Apprentice and Servant" until he reached the age of 21.

But when George Dixon turned 20 he formed a partnership with another fellow apprentice tailor, Spence Willis, and was out on his own. That partnership was over in less than a year, and Dixon moved on to another, longer partnership with yet another former apprentice tailor, Thomas Kent. When Dixon and Kent dissolved in 1826, Dixon apparently decided he could maintain a business solo with the help of apprentices, and for a time, his decision seemed to work. Dixon moved his tailor shop from Craven Street to Pollock Street by the early 1830s, where he stayed for the better part of seven years.

Like many people on a rising tide, Dixon put his money into visible signs of success—a better shop, farmland, furniture, silver, china, and even a boat—but his biggest indicator of success would have been his own home, built between 1826 and 1830. He had bought his town lot in January 1826 from fellow tailor Benjamin Cheney, who had decided to leave New Bern and settle in the new state of Alabama. Dixon, who was becoming a prosperous merchant-tailor, then set about building a house that he felt would cement his standing in New Bern society.

The lot on which Dixon was to build his dream house already had its own special history, as part of "the Palace lots," the very land where the original Tryon Palace had once stood. When the Palace burned in 1798, its approximate surrounding five acres, including this relatively small section of front lawn, were quickly subdivided into lots, and just as quickly bought up by several town citizens. Between 1798 and 1826, Dixon's future property spent some years in absentee ownership, adjacent to a market pavilion approved by New Bern's town fathers in 1804. According to tax records, nothing permanent had been built on the site next to the small market, other than one or two slave dwellings. Once Dixon's house was underway, the lot took on a new identity—in place of poverty and squalor stood an elegantly-appointed house and, behind, the orderly arrangement of a detached kitchen and other small domestic outbuildings.

City records indicate that it may have taken Dixon's carpenters and artisans four years to finish the job, but the final product remains an intact example of New Bern's Federal style town houses. As such, it was a holdover of an earlier fashion; by the late 1820s, New Bern residents were building more and more in the Greek Revival style, leaving behind the Federal style's delicate, linear details and intricate decorative moldings for bolder and more classically-inspired design. But this particular house type—two and a half stories high with a raised basement, and an interior plan whereby one walked from the graceful gabled portico entrance into an elegant side hall with a wide transverse arch before an exquisite dog-leg stair—became the archetypal New Bern side-hall plan dwelling. The other "Johnny-come-latelys" to build in this seemingly *retardataire* style included William Hollister, who built his dwelling a block north in 1839. In the case of Dixon, why he chose to build a less stylistically innovative house may have been a matter of conservatism, in staying with the tried and true.

Dixon and his wife Antoinette raised three children in this house; their sons George and Charles, and their daughter Hannah were born here. For a time, the Dixons lived well, with three enslaved servants and elegantly-finished—and furnished—rooms. Dixon's many young apprentices are thought to have lived on the third floor. It was a bustling, busy place but nevertheless there were areas where apprentices were probably not frequenting, and one of these areas would have been the downstairs parlor and dining room where George and Antoinette Dixon would have received callers and guests. When Tryon Palace acquired this house in the late 1950s, the restoration team stripped the interiors. We may never know exactly how George and Antoinette Dixon painted or papered their walls, but it is likely they had wallpaper, given its popularity at the time. Palace staff

City records indicate that it may have taken Dixon's carpenters and artisans four years to finish the job, but the final product remains an intact example of New Bern's Federal-style town houses.

recently found evidence that the Dixons had their doors “grained”—another popular practice, whereby doors were painted to resemble more expensive woods such as mahogany—and this has been recreated.

What we know of Dixon's furniture and other possessions comes from his own reversal of fortune. From all evidence, George Dixon never quite resolved the debts brought about by building this house and keeping his business cutting-edge. During the 1830s, Dixon, like other town merchants, was watching New Bern's once-busy port slow down. Many townspeople were moving to Georgia, Alabama, and Mississippi where land was fertile, cheaper, and opportunities seemed brighter. Already running behind due to several years of delinquent property taxes, Dixon, who was a prominent member of the Methodist Church and a town commissioner, may have felt he had too much invested in New Bern to leave. So instead, he mortgaged his house, shop, and personal property in the hopes that, with the windfall he expected to happen, he could get them all back. Ironically, one of Dixon's mortgage holders was his old master, John L. Durand.

The 1835 mortgage describes the Dixon family's household possessions as including “five beds... 1 Side Board, 2 dozen chairs, 2 Carpets, 1 Bureau, 1 Secretary, 3 Mahogany Tables, 2 sets Shovels and Tongs and Andirons, and 2 fenders, the tea [ware] and Table Ware.” These were all things a fairly well-off family would have had. The dining room sideboard, made in Edenton by James Borritz around 1809, is of the type Dixon likely owned.

In June 1835 matters went from bad to worse when a fire destroyed Dixon's store. He rebuilt his Pollock Street shop, and his 1836 mortgage, also made with John L. Durand and William S. Morris, offered up everything on the mortgage from the year before, plus the new store about to be built, and three slaves—Lydia and Sarah (who had been in the previous mortgage), and Andrew, “aged 40 years.” Dixon, Durand, and Morris came to an agreement that so long as Dixon did not default on regular payments, he would be able to keep everything and live in his house.

In 1839, Dixon and this house parted ways when the bank finally foreclosed on his loans and his property was sold to meet payments. At the time, the house and “necessary outbuildings” were described as being “in a state of good repair.” Lydia and Sarah were sold with the house. His wife Antoinette died in 1841 during a yellow fever epidemic. The following year, Dixon remarried to widow Kittura Gibson, but it is not clear that it was a happy marriage; his declaring bankruptcy in that year may not have helped matters. She died in 1855, leaving little indication of regard for Dixon. His financial troubles

unresolved, Dixon left New Bern by the late 1850s to seek better fortunes in Alabama.

George Dixon died in Auburn, Alabama, in 1863, where he had been listed as a retired gentleman in the 1860 census. His sons, George and Charles, were residents of Auburn by 1860, as well. They chose not to pursue a living as tailors, and instead became druggists in Alabama and Georgia where they settled and raised their own families. Before he moved to Montgomery, George W. Dixon, Jr., had been a booster of the town's East Alabama Male College (later Auburn University), and his advertisement “Geo. W. Dixon, Druggist and Pharmaceutist,” ran in at least two of their 1860s annuals. Charles Dixon is thought to have settled in nearby Columbus, Georgia, but he died fairly young, leaving no children behind. George W. Dixon's one daughter, Hannah, who never married, died in 1910 in Montgomery, Alabama.

With Dixon's departure, his New Bern house passed to several owners and occupants between 1839 and 1877, beginning with William H. Haywood, Jr., of Raleigh, whose portrait hangs in the main hall. Haywood, a lawyer who represented North Carolina in the U. S. Senate from 1843 to 1846 and married a New Bern native, owned the house only briefly. In 1842, he sold it to fellow lawyer William H. Washington, a distant relative of George Washington's, whose family had settled in eastern North Carolina. In 1858, Washington sold the property to a Lenoir County landowner, Council Wooten, who quickly turned the property around to yet another lawyer, John H. Haughton, in late 1858.

The Union Army appropriated George Dixon's former home after the Battle of New Bern on March 13, 1862. There are records for New Bern properties the Army occupied and rented to others but this house was not one of them. We do know that the Ninth Vermont Infantry occupied this house in 1864, and local lore holds that the two downstairs mantelpieces were taken from the house at that time. In the 1870s, Haughton's estate sold the house to a family who gave the property to their daughter, Harriet deWolf Stevenson, as a wedding present in 1877. During their eighty years of tenure, the Stevensons made several changes to the house, but they appreciated the house's original features and, for the most part, let them stay as they were.

Their considerable gift of this house to Tryon Palace in 1957 has made it possible to exhibit an intact and classic example of a 19th-century New Bern house. Aided by the skills of our living history program and our education staff, the George W. Dixon House continues to interpret for visitors the bigger picture of North Carolina's antebellum economy through one of New Bern's former prominent citizens.

Continued from Page 7

A Rare New Bern Sampler Comes Home

Among Tryon Palace's most important recent acquisitions is an extraordinarily rare sampler stitched in New Bern in 1816. While many examples of 18th- and early 19th-century samplers from the New England and Mid-Atlantic regions survive, Southern samplers are considerably rarer, and examples from North Carolina more unusual still. In fact, just two samplers from New Bern are currently known—both of which are now preserved in the Tryon Palace Collection. Even more intriguing, the samplers share some extraordinary features.

In 1988, Tryon Palace had the opportunity to acquire an early 19th-century New Bern sampler which had found its way all the way to a consignment shop in Locust Valley, New York. Its history prior to that time was unknown—it may have traveled North through the decades with descendants of the maker or was perhaps “liberated” by a Union soldier looking for an unusual souvenir among the belongings of the “Secesh” who fled New Bern following the battle of 1862. Signed and dated by Matilda Catharine Hall of New Bern on January 1, 1816, the silk-stitched sampler was rare not only as an example of early Southern needlework, but also for its supporting fabric—an extremely fine worsted wool. In a period when most samplers were silk on silk, or silk on linen, the choice of wool was both unusual and, in a hot and humid environment, likely fragile. In addition to its floral bands of decoration, alphabet, and verse, the sampler retained fragments of yellow silk around its edges, which were hidden behind the circular, black-painted glass mat under which it was later displayed.

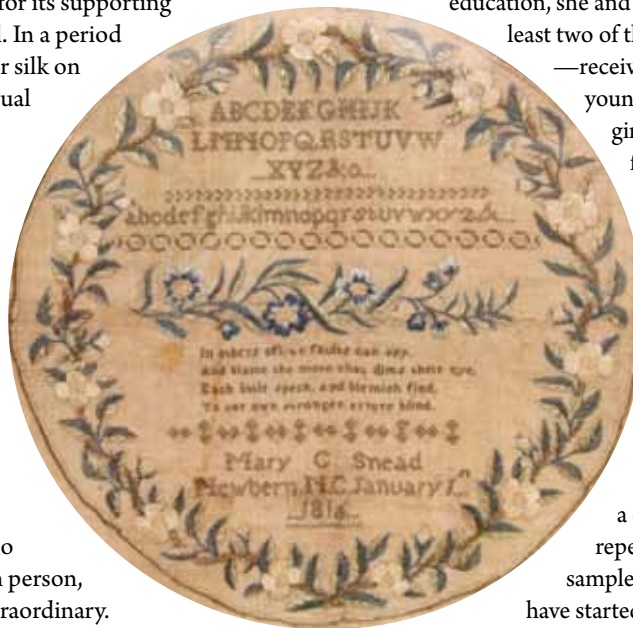
Fast forward more than two decades, when the Palace learned of another New Bern sampler coming onto the antiques market—this time from a Virginia Beach estate. The pictures sent to us by the dealer who was handling it were promising... but in person, the sampler proved to be even more extraordinary. While far more faded than the example by Matilda Hall (likely from constant display), the sampler had clearly been treasured, its fine worsted wool fabric carefully darned in many places, and the wide yellow silk ribbon around its edge intact. Nor were the wool backing and silk ribbon the only features it shared with the Hall sampler. In fact, everything about this sampler—signed by Mary

Catherine Snead—was virtually identical to the other example. As the pictures show, the samplers use the same variety of stitches and share identical layouts, with a circular floral wreath enclosing upper- and lowercase alphabets divided by decorative bands, a central floral band, verse, and small chevrons surmounting the maker's name and date. Only the choice of flowers, verse, and the maker's name differ. Most extraordinarily, Mary Snead's sampler bears the *exact* same date as Matilda Hall's—January 1, 1816.

While we know little of Matilda Hall, other than that she married Charles Dewey in 1822 and died just over a year later, Mary Catharine Snead (1799-1864) was the matriarch of a long line of strong and accomplished New Bern women dedicated to preserving and sharing the history of this region. (She was, incidentally, also the mother of Sarah Anne Cole Taylor, making her the great-great-grandmother of singer-songwriter James Taylor.) The daughter of Robert Snead, who operated Snead's Ferry in Onslow County, Mary was raised largely by her mother and stepfather after her father's death in 1802.

While we don't know any details about Mary's own education, she and her husband James Cole ensured that at least two of their daughters—Lavinia and Harriette—received what was an exceptional education for young women in the mid-19th century. Both girls attended the private Burwell School for girls in Hillsborough, North Carolina, where they would have studied history, math, composition, geography, art, music, needlework, Latin, Greek, and Christianity. This link to a private female academy bears further research, as a nearly contemporary (1818) sampler worked by a student at the Warrenton Female Academy shares several strong compositional features with the New Bern samplers, incorporates a decorative gold silk ribbon edging, and repeats the verse stitched on Mary Snead's sampler. Could Matilda's and Mary's teacher have started a small “dame school” in New Bern, and held a special competition for needlework among her

students in January 1816? Perhaps she later left New Bern to continue her teaching in a larger venue, like the Warrenton Female Academy. We don't yet know for sure, but this remarkable pair of samplers promises to provide an intriguing insight into the education of young women in New Bern in the early 19th century.



Tryon Palace is grateful to the members of the Collections Society for their generous donations, which make the acquisition and preservation of truly rare and important pieces like this sampler possible.

Coming to the Duffy Gallery

2014 Exhibit Schedule

In our 2014 program of changing exhibits in the Duffy Gallery at the North Carolina History Center, Tryon Palace will explore how individuals and communities collect and recollect the past. Throughout the year, we will explore how we give meaning to the past through the people, events, and artifacts that we commemorate and the ways in which we remember them. We'll encourage you to think about who keeps or defines history. What do we, as individuals, communities, and cultures, choose to remember, and what do we discard? Whose history is it, anyway?

Queen Anne's Revenge

Mid-January – February 15, 2014

Artifacts recovered from the wreck of the notorious pirate Blackbeard's flagship, the *Queen Anne's Revenge*, will give you a chance to see actual treasures, including weapons, nautical tools, and personal artifacts recovered from the shipwreck (found near Beaufort in 1996) and conserved at the project lab in Greenville. The exhibit also includes multimedia displays explaining what life was like aboard the ship, and will feature Tryon Palace's own royal portrait of Queen Anne, for whom Blackbeard's ship was named.



Twin Rivers' Quilt Guild Exhibition

February 21 – March 19, 2014

We're pleased to be hosting an exhibition of quilts made by members of the Twin Rivers' Quilt Guild in the Duffy Gallery in February and March (National Quilting Month). For over two centuries, quilts and quilting have been one of the key ways that American women have commemorated people and times past, and preserved communities across long distances. In addition to beautiful, locally-made quilts, the exhibit will feature examples from some of the Quilt Guild's service activities, such as quilts made for

injured returning service members and veterans' hospitals. Visitors will also have the opportunity to see quilters demonstrate their skills and participate in a workshop to learn more about this unique art.

Mail Call

May 10 – July 20, 2014

This spring, Tryon Palace will host *Mail Call* – a unique exhibit from the Smithsonian Institution Traveling Exhibit Service (SITES) that tells the fascinating story of military mail and communications—from the American Revolution to current conflicts in Iraq and Afghanistan. Throughout our nation's history, military personnel have treasured the letters and care packages received from loved ones back home. *Mail Call* is a moment when the frontline and homefront connect. Letters, news, and packages from home unite families, boost morale, and in wartime, elevate the ordinary to the extraordinary.

Since the American Revolution, the military and postal service have combined forces to deliver mail under challenging—often extreme—circumstances. But whether it takes place at headquarters or in hostile territory, on a submarine or in the desert, mail call forges a vital link with home.

Mail Call is a National Postal Museum exhibition organized and circulated by the Smithsonian Institution Traveling Exhibition Service.



"You Must Remember This"

Fall 2014

A highlight of our 2014 exhibition season will be our fall exhibit: *You Must Remember This*. Using unique and evocative artifacts from the Tryon Palace Collection, we will explore how communities—particularly in eastern North Carolina—create collective memories through anniversaries, anthems, rituals, symbols, and monuments. We'll also look at how individuals fashion personal histories through letters, diaries, photography, quilting, scrapbooking, mourning traditions, and other tangible and intangible forms of storytelling. From mourning jewelry, miniature portraits, and quilts to flags, parades, and war memorials, we constantly use artifacts, texts, and events to define and shape the stories of history and to help us understand our past, define our present, and inform our future. The exhibition will be enriched by a wide range of programs that explore history-making, such as scrapbooking activities and a memory quilt workshop, and encourage visitors to think about what's changed and what's stayed the same in how we preserve the past and document our present.



Smithsonian



Mark Your Calendar for 2014

WinterFeast: Oysters, Brews, and Comfort Foods

Friday, January 31

WinterFeast is coming to Tryon Palace with a bounty of oysters, brews, and comfort foods. Join us for a downhome buffet of steamed oysters, shrimp and grits, sandwiches, hearty soups, and of course, Eastern North Carolina barbecue.

Free Day: Forget Me Not

Saturday, February 1

All visitors will enjoy free admission to Tryon Palace as we explore the ways we remember our history. Tour the first floors of our historic buildings, enjoy the smells and tastes of our historic kitchens, and explore the winter gardens - all free of charge! This event is made possible by a generous grant from the Harold H. Bate Foundation.

Civil War Weekend: A Family Divided

Saturday, March 15 - Sunday, March 16

Explore the ways in which war affected American families during the 1860s. A special emphasis will be placed on the Stanly family and their home, located a few steps from the Palace front gates. The weekend will include special Civil War-themed tours, programs and craft activities.

Home School Day: We are Family

Friday, May 2

This year's Home School Day takes a look at the importance of family. Spend a fun-filled day immersed in the past while exploring the meaning of family. The day includes hands-on activities, games, and crafts all focused on genealogical research, family trees and family research. You will enjoy tours of the Governor's Palace, three historic homes, gardens, and the North Carolina History Center. Bring a picnic lunch and enjoy this special Home School Day at North Carolina's first capitol.

In Honor and Remembrance

Monday, May 26 (Memorial Day)

In honor of those who have served our country over the years, and those who still do, Tryon Palace will offer free admission to all active duty and military veterans with the presentation of their military ID. Discounted admission will be given to their accompanying family members.

Jane Austen in June

Saturday, June 7 - Sunday, June 8

Jane Austen and her popular novels have become timeless classics over the past two centuries. Join Tryon Palace and the Jane

Austen Society of North America's North Carolina regional group to experience what life was like for Eastern North Carolinians at the time of Austen's novels. Special features include "All about Tea" tours, Regency era dance classes, historic craft activities and games, and a Midsummer's Party.

The Glorious Fourth

Friday, July 4

In 1783, North Carolina Governor Alexander Martin became the first American Governor to issue a State order celebrating the Fourth of July. Step back and join the festivities as we recreate one of the earliest celebrations of the glorious Fourth! This event is funded by a generous grant from the Harold H. Bate Foundation.

Fall Family Day and Teacher Day

Saturday, September 27

A full day of events includes interactive crafts and activities for school-aged children, as well as free admission for teachers. Bring your picnic lunch and spend a day immersed in the past.

For a more complete list of our 2014 calendar of events, visit us at www.tryonpalace.org or call 252-639-3500.



Preservation begins with a solid Foundation.

The brick foundation used to support Governor William Tryon's palace was unearthed during an archaeological dig in the early 1950s. Nearly two centuries old and buried for 150 years, these bricks were crumbling beneath a world that had passed them by. But for a handful of Tryon Palace's early supporters, this foundation was worth preserving. Brick by brick, a new Palace was built on top of the original foundation and in 1959, the Tryon Palace Restoration opened to the public.

More than half a century later, the commitment made by Tryon Palace's earliest supporters has grown to include the Governor's Palace, historic homes, gardens, and the North Carolina History Center. And while Tryon Palace has gone through many changes over the years, one constant has remained—a foundation of dedicated supporters that continues to build Tryon Palace's legacy of education, preservation, and excitement for North Carolina's first capitol.

To learn how your tax-deductible donation can protect North Carolina's history for generations to come, contact the Tryon Palace Foundation today.



For more information please call 252-639-3500 or visit www.tryonpalacefoundation.org